the Link

Volume 12, Number 36
Concordia University

Tuesday, March 10, 1992
Montreal, Quebec

Nuclear family redefined

Lesbian parenting.

"I said, yes I'm involved with this woman, now let's talk about whether I'm a good parent'."

See feature page 13

Cover concept by Napoleon, with a little help from some dead guy named Leonardo.

LEONARDO Da VINCI, cartoon for THE VIRGIN AND CHILD WITH ST. ANNE AND THE INFANT ST. JOHN, c. 1498. Charcoal heightened with white on brown paper, approx. 54" x 39". The National Gallery, London.

AGENDA

The Agenda is a FREE service to publicize Concordia-related events. Space priority is given to non-profit and student groups. Drop off your info. at our office, room H-649 in the Hall Building, or mail it in, indicating AGENDA on the envelope. Deadlines are 5 pm Friday for Tuesday issues, and 5pm Wednesday for Friday issues.

Tuesday, March 10

Evening Support Groups for parents, spouses, siblings, and adult children of the mentally ill. The support groups meet at 7:30pm at 4333 Côte Ste-Catherine Road. Info: 486-1448.

How Do I Look? A film and video series presented by Women in Communications and Fine Arts. Visiting video artist: Sara Diamond. Note: Last session. 2:30pm, Bourget building, 1230 de la Montagne, rm 108.

Slide presentation and discussion on the Costa Rican banana industry. Costa Rica is quickly becoming the world's largest exporter of bananas. The reality behind inexpensive tropical fruits is that of tremendous environmental and social costs. 8:30pm, H-629, Hall building. Presented by Q-PIRG and the Central America Committee.

Semi-annual Info session with guest speaker Richard Desy, Director of Education of La Corporation des CMA. H-769, noon-2pm. As part of CMA Day.

Seminar on CMA Professional programme. Guest speakers: Pierre-Jean Dion, CMA of the year 1991, and Nayiri Dolabjian, CMA VP student affairs, Montréal Chapter. 6-8pm, H-769. As part of CMA Day.

"Women of Spirit" video series. Today's video: "Mother of Many Children." Native women are members of a proud matriarchal culture. For centuries they have fought to maintain that culture, despite enormous pressure to adapt to the values and traditions of white culture. Indian and Inuit women talk about their struggle to regain a sense of equality and instill in their children a sense of cultural pride. Annex Z at noon.

Wednesday, March 11

Free Workshop on "The Art of Public Speaking," 7-9:30pm, sponsored by the Concordia University Alumni Association. Space is limited. Call Gabrielle at 848-3817 to reserve your place now!

Lecture: Leslie Orr, Religious Studies, Concordia University speaking on "Women's Patronage and Power: Chola Royal Women and Politics of Religious Endowments." Noon at 3715 Peel, Seminar room 100. Presented by the McGill Centre for Developing Area Studies.

"Can Justice be Gender-blind?" Panel discussion exploring the various dimensions of women's experience vis-à-vis our legal system. Come learn more about this dynamic issue. All are welcome. Sponsored by the School of Public and Community Affairs. Faculty lounge, rm. H-767, 6pm.

Amnesty International letter writing meeting and discussion on Central America, 4:30pm, in Z105/106 (2090 Mackay). Info: 848-7410. All are welcome.

Professor Guy LaChapelle, department of Political Science, Concordia University, will present a lecture on "Polling, Political Parties and Public Policy." 12:30-2pm, School of Community and Public Affairs, 2149 Mackay street, basement lounge.

Thursday, March 12

"Native Justice and the Land" Video and discussion series. Today's video: "Uranium" Most uranium mining occurs on land historically used by Native populations, violating the traditional economic and spiritual lives of many aboriginal people, and putting their lives at risk. Annex Z at noon. Sponsored by Campus Ministry. Info: 848-3586.

"Emma Goldman in Russia: reflections on the 'Bolshevik Myth.'" Lecture by Dr. Alice R. Wexler. H-110, 8:30pm. Info: 848-2573. Sponsored by the Liberal Arts College.

The Sparklers of Concordia wine and cheese party. Everyone Welcome! 4-7pm, H-762.

Continued on page 6

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Continued on page 12

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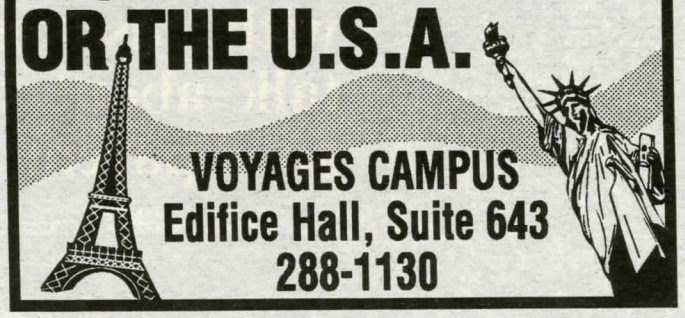

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CUSA election losers still trying to win

by Josey Vogels

About 25 demonstrators gathered outside the Hall Building last Thursday handing out flyers which claimed the Feb.18-20 CUSA elections were rigged.

Defeated CUSA co-presidential candidates Philip Dalton and Deborah Lindsay spearheaded the demonstration and paid for the flyers, which listed several reasons for the claim.

The flyer said Phil Toone and Charlene Nero won the co-presidency by 31 votes based on a count of 218 votes at one poll, even though two counts of the same poll showed a total of 108 ballots. The flyer said as a result of this discrepancy, the Chief Returning Officer (CRO) reversed his decision and declared Dalton and Lindsay the winners.

But CUSA Judicial Board member Glen Holman, who was present throughout the ballot counting, said Dalton and Lindsay were never announced the winners and disputed the discrepancy in the number of votes.

"There were two other discrepancies between the first and second count but both were dealt with," Holman said. "We had two official counts by different people. If there was foul play, it would have been detected. I think the final numbers reflected the way votes were cast."

Verification of ballot totals is impossible because relevant tally sheets were lost the night of the election and ballots were shredded several days later.

CRO Akram Bhatti did not return phone calls and has not spoken to the media since the elections.

Ora Cohen, a second-year English student and Dalton-Lindsay supporter, said she came out to demonstrate and "lend support for the candidate I believe in.

"Other than that, I'm really intrigued by how 108 votes got changed to 218. I truly believe Dalton and Lindsay got shafted," she added.

Tina Czerny, a first-year economics student said she came strictly to demonstrate for justice, despite the fact she was carrying a sign which said "Dalton and Lindsay won."

"Someone just handed me this (sign)," Czerney said. "I liked Dalton and Lindsay's platform, but I won't necessarily say that I support one or the other. (I'm here) basically on the ideal that the votes were fixed, the ballots were shredded a week later, and the tally sheet couldn't be found. I'd be out here even if the tables were turned around."

One second-year business administration student said, "They would have to have very good proof in order for me to believe that (the ballots had been fixed), and I haven't seen it.

"It seems that two different issues are being intertwined."

Phil Toone stood nearby watching the demonstrators. He said he felt the demonstration wasn't just about some misplaced tally sheets.

"I think it is largely [a] backlash because if it was actually a discrepancy people would have the conviction to be able to go and lodge a complaint," Toone said. "If they were so sure about their evidence, they would be able to back it up. They're not able to do that and they haven't to this day lodged a complaint and it's been two-and-a-half weeks."

According to CUSA statutes, candidates have four days to lodge a complaint about the elections to the CRO or to the Judicial Board.

But the demonstrators said because the Judicial Board itself was suspect in "fixing" the elections, they did not file a complaint.

"We lodged a complaint to the Dean of Students, and to the Secretary General's office, but not to CUSA," Dalton said. "We weren't concerned with a recount, so the deadline was irrelevant for what we are saying. And what we are saying is that security was breached and the documents in that room lost their validity."

Dalton said he wants a new election and said he was advised by Code of Conduct Administrator John Relton to use internal channels within the administration to pursue this before taking any legal action.

Darren Porter, CUSA v.p. finance, said another election would cost CUSA up to $9,000. Nero said another election is not feasible because according to the CUSA constitution, elections must be held in January or February.

Nero said the people behind the allegations should "put down their picket signs and put pen to paper (to file a complaint) — not just to circulate anonymous accusations and sheer theories about what happened."

Nero said the controversy surrounding the elections won't affect their ability to run a quality student government.

"We'll still have the same malcontents running around flinging accusations and doing everything to undermine us," Nero said. "It's not the election they object to. It's our method of running student government."

According to Holman, the Judicial Board will be meeting "very soon" to discuss its course of action around the election.

Holman admitted that "there are things flawed about the CUSA elections" and that the CRO will get a list of suggestions on how to improve the system.

"It may be the one good thing that comes out of this," he said. "It seems to take an election as emotional and adversarial as this one to bring the problems to the forefront."

Directors' power grab flops

by Franco D'Orazio

An attempt was made to take away power from the current CUSA administration at last Thursday's special Board of Directors meeting.

The meeting was called by several directors — including Nick Kaminaris, Sophie Desjardins, Kerry Schacter and Frank Pathyil — to present motions to create two subcommittees.

One subcommittee was to have been made up of three directors to look into irregularities from last month's CUSA co-presidential election results; and the second to replace the current co-presidents and executives with a "council" of five directors.

The motions also proposed that the date for the General Annual Assembly — held every year to approve CUSA's financial report and the results of the general election — not be set until the election investigation subcommittee tabled its report.

Some ballot counters have said there was a tabulating error of 108 votes at one poll in favour of the winning candidates, Charlene Nero and Phil Toone, putting their 31-vote victory at risk.

Schacter said the motion to replace the CUSA administration was a precautionary measure in case the Chief Returning Officer's report (announcing the victory of Nero and Toone as next year's CUSA co-presidents) is not accepted at the Annual General Assembly.

"The council would remain in power until (the question of the co-presidents is settled)," he said.

But CUSA's lawyer, David McInich, who was invited to speak to the Board, warned the directors that they were acting unconstitutionally.

He said the Board does not have the right to set up a subcommittee. "Matters of the election are reserved for the Chief Returning Officer's report," McInich said. "If a student has a problem with the election results, he or she should write to the CRO or the Judicial Board."

"And if the irregularities deal with the Judicial Board?" asked director Hernani Farias.

Some directors believe the error was made by the members of the Judicial Board, who, along with the CRO, added up the number of votes the candidates received.

"You still have to follow your rules," McInich said. "Until this (constitution) is annulled, you have to comply with it."

Nero called for the meeting to be adjourned after McInich spoke. Her motion did not pass, but the meeting ended anyway because it lost quorum. Six directors, including Nero and Toone, walked out, leaving the directors one short of the required number of directors to proceed.

"They're a bunch of cowards," said Frank Pathyil, a director from the faculty of enginneering and computer science.

But Toone said he left because CUSA's lawyer said what the directors were doing was unconstitutional.

"I don't want any part in a kangaroo court," Toone said.

The remaining directors used the 15-minute recess called by chair Jarno Makkonen to find another director so the meeting could proceed. But after commerce director Jimmy Elenakis was ushered into the boardroom, director Hernani Farias left.

Farias said he left the meeting because the motions on the table were illegal.

"I'll have nothing to do with the motion: it's still a coup d'etat," Farias said.

"Eleanor (Brown, CUSA co-president) could have sued us (the directors) because the Board would have taken away her right to be co-president until the end of her mandate (which ends March 31)."

Farias added that the Board could not create a council of five directors because one of the directors had to be from the faculty of Fine Arts. There are no directors from that faculty currently sitting on the Board.

The directors did not decide on a date for the Annual General Assembly, but CUSA co-presidents Nero and Brown chose March 17 for the meeting to be held. It will take place in room 769 in the Hall Building at 2 p.m. The CRO's report on the general election will be tabled at the meeting.

Kenniff defends decision with double talk

by Brooke Grantham

Concordia rector Patrick Kenniff was grilled with questions about the Board of Governors' January appointment of a new commerce and administration dean at yesterday's faculty council meeting.

But many council members weren't happy with his answers.

"He went to great pains to say that there was nothing wrong with the candidates or the search committee," said Jerry Tomberlin, a department chair and council member. "What that says to me is 'I'm imposing my will on the faculty'."

"It was the greatest crock of shit I ever heard," said one council member, who would not give his name.

Both the commerce and administration faculty council and Concordia's Senate—a top governing body—demanded that Kenniff justify why an ad hoc committee appointed by the Board of Governors bypassed the advisory search committee's choice for dean, Mohsen Anvari.

The ad hoc committee suggested that the Board choose Christopher Ross instead. Ross—who was acting dean for 16 months after Steven Applebaum resigned—was appointed to a three-year term on Jan. 22.

Kenniff said contrary to what was printed in Sunday's Gazette, Anvari was not rejected because he didn't agree with some of Kenniff's policies.

But some faculty members said the reputation of Anvari and the members of the search committee was tainted because Kenniff suggested to the Board that it set up another committee to find a new dean.

Board of Governors chair André Gervais admitted that traditionally, only the search committee is involved in the dean selection process.

However, Kenniff said he had the commerce and administration faculty's best interest in mind when he recommended forming an ad hoc committee.

Search and ad hoc committee discussions are secret because of Concordia's laws on confidentiality, which the Board of Governors implemented eight years ago.

But the Groome committee—set up last fall—is currently reviewing these contentious rules.

"Confidentiality was seen as a good thing (in 1984), and perhaps it's not," said Barbara MacKay, academic curriculum and planning associate vice-rector. "Is this necessarily the best way we should move forward?"

PHOTO BY BROOKE GRANTHAM

Kenniff comes clean. NOT!

She also said the decision to overlook the search committee's choice wasn't good for faculty members' morale.

"I think that if someone is asked 'what do you think is good for you', and the person says 'I think this', and then is told 'well I'm sorry, but that's not true', that there is a feeling of disempowerment."

A few faculty members complained when Ross—who was chairing the council meeting—didn't allow them to record their reactions to Kenniff's and Gervais' speech in the meeting's minutes.

And even though some members asked that Ross reschedule the meeting, he refused to do so.

The Concordia Accounting Association president said she is concerned that some faculty members would rather rehash the controversial appointment than plan activities in their departments.

"I think their energies should be used constructively rather than destructively," Janet Mrenica said. "Faculty council should strike a committee (to look into discrepancies in the dean selection process) to make a recommendation to the Groome committee."

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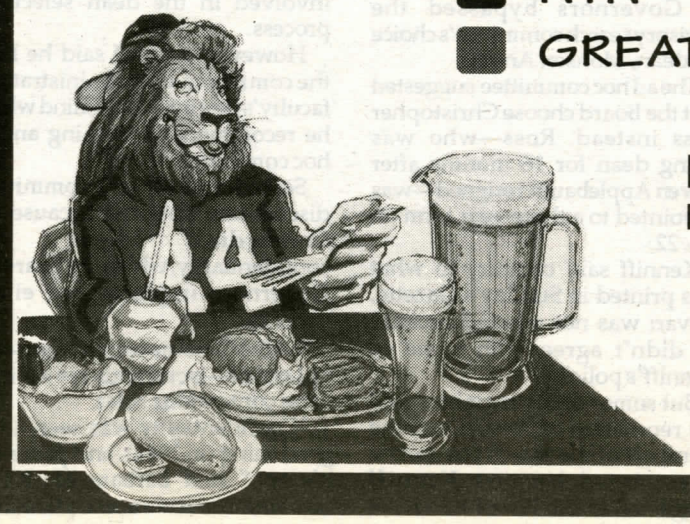

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Con U professor testifies at sexual harassment hearing

He often hugged his female friends

by Josey Vogels

A Concordia professor who was fired last September after five women complained he sexually harassed them said yesterday that he often commented on the way women at the office dressed.

Testifying at a labour arbitration hearing, Gerald Trudel, a chemistry professor and former co-ordinator of the Concordia Co- op Institute said, "It is no different than my female colleagues telling me 'oh you must have an important meeting today, you're wearing your blue suit.'"

Trudel's lawyer, René Martel, was questioning him about earlier testimony given by one of the women who made the complaints. The woman, who worked as his secretary, said Trudel often commented on how he liked it when she wore dresses with camisoles underneath.

Trudel was fired by the university but the university was forced to change his status to a suspension without pay after he filed a grievance with the Concordia University Faculty Association (CUFA).

Trudel also testified that when the woman applied to work for him, he asked her if she was married and planned to have children.

"The last woman we hired left after a few weeks when she told us she was pregnant," Trudel said.

Trudel went on to testify that he often greeted his female friends by hugging and kissing them.

Richard Beaulieau, one of the lawyers representing Concordia in the case, would not comment.

Andre Sylvestre is the labour arbitrator in the case. The hearings continue later this month.

PHOTO BY HENRY SIVAK

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Women, violence and power topic of women's day panel

Feminists will continue to challenge governments and the status quo

by Marisa Celli

More than 100 people packed the Hall Building auditorium at 9 a.m on a dark, rainy morning to celebrate International Women's Day last Sunday.

The people were there to listen to Concordia's sexual harassment officer Sally Spilhaus, Gazette city columnist Jack Todd and Concordia political science professor Maria Peluso speak about Women, Violence and Power — a conference organized by Concordia political science graduate student Anne Dufresne.

Spilhaus said she personally feels we have Anita Hill to thank for bringing the issue of sexual harassment out in the open.

"A word (sexual harassment) which was very much a word in the closet, has become a household word as a result of what she did," Spilhaus said.

Spilhaus also took this oppurtunity to dispell the myths surrounding sexual harassment.

Widely considered a women's issue, she explained that men and women were brought up to believe that sexual harassment is a natural way of life.

"(Sexual harassment is) something that — if you are a man — is regarded as forgiveable, and — if you are a woman — something to laugh at or even perhaps to feel flattered by," she said.

However, Spilhaus emphasized that sexual harassment is no laughing matter. Women who have experienced harassment in the work place know only too well what a terrorizing phenomenon it really is.

It has caused them to feel uncomfortable, intimidated and willing to quit their jobs.

She said a perpetual myth is that women invite sexual harassment by the way they dress. Since sexual harassment is such an unpleasant experience, Spilhaus said that no woman intentionally dresses in an attractive manner to be harassed or assaulted.

She added that the main reason why women don't report sexual harassment incidents in the work place is essentially for economic reasons.

"For many women, it is the fear of losing their jobs," said Spilhaus. "They have kids to feed so it is not easy to speak out or take the effort to spend months trying to prove it to the Human Rights Commission."

Also, Spilhaus said they feel they feel their word doesn't have any value compared to their boss's, and they feel they are to blame for the incidents.

Over the years, though, women have come to realize that sexual harassment in the work place has nothing to do with sex, but everything to do with power. In fact, it is a way for men to oppose women's intrusion in a formerly male dominated area.

Spilhaus suggests the following to help bring an end to sexual harassment. "We can learn to be calm, polite and in control when we resist harassment or confront the agressor. So that we in fact hope to change attitudes rather than to harm them," she said.

The Dec. 6, 1989, Polytechnique massacre launched Jack Todd in a crusade against violence against women and to promote better gun control laws.

Todd said that he has not been the same since the incident occured.

"It was easily the hardest night I ever spent as a journalist. I felt like such a voyeur up on that hill; I felt like I didn't belong there and had no reason to be intruding in this tragedy," Todd said.

He almost had a nervous breakdown that night and was ready to quit his profession. However, after a serious talk with himself, he decided to make violence against women an important part of his column.

Todd believes if there should be a death penalty in Canada, it should not be for drug dealers or cop killers as advocated by those in favor of the death penalty, but for domestic violence.

Quoting from Margaret Atwood, he said: "The worst a man has to fear from a woman is embarassment. The worst a woman has to fear from man is death."

Todd feels that men have a duty to let other men know how wrong violence against women is.

Peluso said, however, that taking all guns away will not mean much unless we address the idea of power itself.

She said that throughout history, women have been abused as a result of the inferior status they hold in a patriarchical society.

She explained that a proponent of this patriarchical society was the church.

"The church (as an outlet of patriarchy) casted contempt upon the realm of nature as the wound of pain, death and filth and by insting on women's acient associa-

continued on page 12

Public schools take homosexuality out of the closet

by Graham Coleman

VANCOUVER (CUP)—Homosexuality has long been a taboo subject in public schools.

Kids mock it as "queer," teachers complain that they feel "uncomfortable" talking about it, and religious groups have lobbied against its inclusion in curriculum because it might "convert" young students.

But the Vancouver School Board is trying to change that.

Francis Kolotyluck, the board's coordinator of Counselling and Lifeskills, said the positive treatment of homosexuality has become an important element in the city-wide "Learning for Living" courses which are compulsary for grades seven to 12 students.

"One of the first things we talk about in workshops is inclusive language – that we not make assumptions about a child's sexuality, particularly at the high school level because young people will already begin to feel different," she said.

One Vancouver elementary school is doing a unit to combat homophobia because there are a number of lesbian and gay families in the neighbourhood, Kolotyluck said.

Dawn Knight of the Vancouver Gays and Lesbians Centre said she is encouraged by the direction in which the VSB is moving, but she said it isn't enough.

"There is next to no education currently in the Vancouver School Board on gay issues," she said. "When it comes to homosexuality, Vancouver city [schools] have only moved to the level of tolerance, not yet to acceptance or a willingness to acknowledge it."

Knight is working with the VSB to produce a lesbian/gay resource booklet that will help schools address same-sex issues positively. It will be placed in schools throughout the greater Vancouver region and hopefully across the province, she said.

"When counsellors are asked questions by students about being gay or lesbian, they will have something to direct them towards," Knight said.

But such a booklet might suggest to some counsellors and teachers that "it's okay to abdicate responsibility on some components of human rights," said Mary Bryson, a professor in the Faculty of Education at the University of British Columbia.

"Everybody's afraid of this issue, and they would probably love to hear that they can just pass it off to somebody else," she said.

And tacking the issue of homosexuality onto already existing sex education classes may not be the best way to teach about it, Bryson said.

She said since discrimination and prejudice have long existed in the institutional school system, "rationality is not going to prevail in an open discussion of being queer in an ordinary classroom."

Referring to a series of homophobic letters that recently appeared in the B.C. Teachers Federation newspaper, Bryson said most teachers are not ready to deal with lesbian and gay issues.

"You have to go back to teacher education institutions like [U.B.C.], and take a look at the heterosexism, not to mention the sexism, racism, and classism in the curriculum," she said.

"Teachers have to be educated about how to educate themselves. Kids who identify as gay or lesbian do not need the teachers' help," Bryson said. "What they need is for the teacher to be able to create a more democratic [classroom] environment."

She said that could be done by including the works of gay and lesbian artists and writers, and by not permitting insults referring to sexual orientation.

AGENDA
cont. from page 2

GENERAL

Concordia's Debating Society meets twice weekly: Wednesdays at 7pm in the CI Annex, Fridays at 2pm in room H-505. All are welcome. For more info call 848-7412.

Kavanah-Jewish Student Magazine is seeking submissions for our Spring edition. Deadline, March 20. Submissions may be dropped off at Hillel House, 3460 Stanley St. Info: 845-9171.

Volunteers needed to assist with the Health Fair March 19 on the Mezzanine, Hall building. This is an opportunity to interact with your fellow students and learn about your health in a fun way. Healthy munchies and "freebies" available. Contact Diane at Health Services, Loyola 848-3575.

The McGill Literacy Council, a group of students who tutor adult non-readers, seeks Concordia students who are interested in establishing a similar group. We are also looking for summer volunteers. Call Lynda at 398-5100.

CUPA meetings. Attention all Psych students: Come to our meetings, every Tuesday at 3:15pm, P-205, and get involved. Drop by for info or upcoming events like our spaghetti dinner.

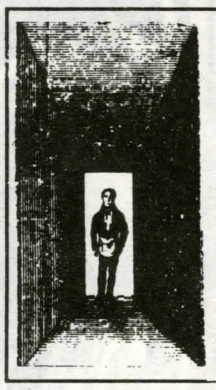
A drop in service at Counselling & Development, Loyola Campus, provides for 15 minute periods to help students with brief questions of an educational nature. Wednesdays and Thursdays, noon to 1pm, 2490 West Broadway. Info: 848-3555.

The Outdoors Club meets every Thursday at 10am. Victoria Gym, 1822 de Maisonneuve. Everyone is welcome. For information on upcoming events. Info: Athletics Dept., 848-3860.

Indigenous Peoples International meets regularly on Fridays at 2020 Mackay, room 204 at 7pm. All welcome. Info: 848-7410/7443.

Writing Assistants program. Free individualized help to improve your academic writing ability. Day or evening appointments. Info: Learning & writing centre, 848-3545 or 3555.

Continued on page 12



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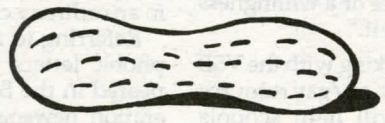
CUSA ANNUAL GENERAL MEETING

Tuesday, March 17th
2 - 5 pm
Room H110

AGENDA

1. CRO's report
2. Audited Statements
3. Be it resolved that _____ be the auditors for the fiscal year 1992 - 93

Why work for peanuts when you can sell them?



Starting your own business is one way to guarantee yourself a job this summer.

If you're a full-time student returning to school this fall and legally entitled to work in Canada, Challenge '92, the government of Canada's summer employment program for students, is offering loans of up to $3,000 to help you start a business.

Details are available at any branch of the Federal Business Development Bank, Canada Employment Centres, Canada Employment Centres for Students, any branch of the Royal Bank of Canada or the National Bank of Canada.

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ROYAL BANK / BANQUE ROYALE
Canada

Arrogance not apathy

How many votes did you cast during the CUSA general election? Did you know that, as a Concordia undergraduate, you were able to vote one time at each and every polling station? It's a fact. I know, because I did it. Actually, that's not entirely true; I voted only five times. I figured that, having cast five separate ballots on two consecutive days, I had proved my point: democracy does not work at Concordia. What's wrong with this picture: seven polling stations, seven votes, one student?

"How can this be?" you may ask yourselves.

Simple: seven voter lists. Come along on my excellent election adventure. It's Wednesday, and I have just cast my vote in the Hall building mezzanine. My name has been highlighted on the voter list at that polling station; I cannot vote there again (boo hoo). So now, I hop the shuttle bus to Loyola and vote at the Administration building. Voila! Two votes. (Actually, only one. I spoiled every ballot that I cast after the first, but I did not have to...) Notice that even if someone had discovered that I had been registered at more than one polling station (which no one did), there is nothing on my ballots to identify them as mine. The damage has been done, irreparably. The next day, Thursday, I go out and vote at the Bryan building, the Campus Centre, and the Hall building cafeteria. No one stops me. No one says anything. No one is even aware that I have already voted - twice. I was perplexed.

How can I it be that the CUSA election procedure has a hole in it big enough to drive a dictatorship through? Every year, around 2500 votes are cast in the CUSA general election and these get divided up between two-to-five (or more) co-presidential teams. Considering that one person is able to cast as many as seven votes, it's clear that one or two special interest groups can easily swing the election in favor of their candidates. No one else would know what had happened, and apparently no one would care. Am I the first person to try what I did this past election? Or am I just the first to blow the whistle?

How many student "governments" have been fairly elected at Concordia? How many student "governments" have democratically represented the student body? During my time at Concordia, CUSA general elections have always been held in the same questionable manner: multiple voter lists, multiple polling stations, and (possibly?) multiple votes cast by the same student. This year, I stopped taking it on faith that my voice and those of other students were being justly represented by student "government." I discovered that my faith was misplaced. I simply cannot believe that I am the first person ever to abuse the system. In my opinion, there has never been a legitimate student "government" in all the time that I have been at Concordia.

According to *the Link* (Mar. 3), 2387 votes were cast for the top two co-presidential teams. This almost certainly does not represent 2387 different undergraduates. The fact is, those votes could conceivably have been cast by **less than 400 students.** (And you thought voter apathy at Concordia was bad before...) I had penned the first draft of this letter during the spring break and it was my original intention to find out after the election how many students had cast multiple votes. Unfortunately, for some, all records of the election results have been either shredded or lost. What a shame. Would this very unusual state of affairs have come about if there weren't somebody out there with something to hide? I think NOT.

Damn it, wake up Concordia. I know that it's hard to get excited over a measly $2-per-credit CUSA fee, but the fact of the matter is that **APATHY, NOT FEMINISM (and certainly not democracy) WORKS AT CUSA**. Apathy at the polling station is irresponsible but excusable (voting is a right, after all, and not a duty), but apathy concerning questionable election election procedures is unacceptable.

Stefan Andreas Kiraly,
3rd-year Philosophy

ed. note: this year voting fraud was to have been discovered by verifying alternate names on the master lists. Other ways to ensure eligible students vote only once include marking D[s at the booths, asking voters to sign sheets and assigning a voting booth to each student.

Perhaps the current system needs adjusting, but voting also relies on the integrity of each student. Election fraud is, after all, illegal and punishable.

Bridge over muddled waters

Your recent article entitled "Student sub-committee to plunge into pool plans for Loyola," by Lucy Niro, is inaccurate and misleading in several of its statements. I should like to clarify a number of important issues, so that students have a full understanding of the significant aspects of this question.

The upgrading and expansion of recreation and athletic facilities at the University has long been a priority for students and for Student Services. For such a large University, it is clearly recognized, including by the Quebec government itself, that we are well below accepted norms for recreational space.

Conscious of this fact, the University has attempted to rectify the situation, most notably by the construction of the stadium at Loyola. As part of the process leading to the next capital campaign, the University is currently developing a table of needs, with input from all segments of the community. In discussions with the presidents of the major student associations and with the Student Services' Directors, the upgrading of recreation facilities clearly emerged as a pressing need. Specifically, the construction of a pool was seen as particularly desirable.

The question of a pool first surfaced at CCSL a few years ago, thanks to the diligent efforts of, among others, Mr. Hernani Farias. The CCSL was then prepared to support the levying of a special fee to cover the costs of construction, but the Budget Committee of the Board of Governors felt it wise to defer a decision pending assurances that the students, and their representative associations, were prepared to endorse such a fee.

Student support is vital to the success of any project for the expansion of recreational facilities, just as it is essential for any capital campaign launched by the University. In this context, the Associate Vice-Rector for Student Life and the Director of Recreation and Athletics will be meeting with student leaders and other members of the University community in order to develop a comprehensive plan of action on this important issue.

Finally, I should like to correct comments by Mr. Farias with reference to students' contributions to the last capital campaign. Students were very generous in their support of the University, but none of the funds contributed were earmarked, by agreement or otherwise, to the building of a fitness centre. Indeed, the idea of the fitness centre did not emerge until 1987, while the CUSA contribution to the campaign was approved, without any restrictions, in 1985. What happened was that the University, in response to widespread requests including those from students, agreed to design part of the parking garage (which the University was required to build under city by-laws) so that at a later date, when funds became available, it could be converted into a fitness centre.

I would hope that Concordia students will respond as generously to any future capital campaign, paricularly for the expansion of much-needed recreational facilities.

Donald L. Boisvert
Associate Vice-Rector, Services

PHOTO BY HAYDEE DAVIS-SPINKS

"She" painting by Natali Kauffman

Artist responds

Not only am I unhappy with the article "Artist questions curators' choice" (Mar. 3) regarding my painting that was submitted to the Women's Centre's art committee for this week's "Celebrating Women: Global Connections" show, but I am also extremely upset that I was misinterpreted, misquoted and misrepresented by the two women - Lucy Niro and Kate Kung - who wrote the article.

First of all, I want to make it clear that I had a problem with the decision of the art committee at the Women's Centre - not with the Women's Centre itself. In the article, Kung and Niro said that I was accusing the Women's Centre of the decision to reject the painting, when really I was referring to the art committee. In fact, even though my painting was rejected for whatever reasons the committee had, I understand that they have to take a position. I just don't agree with their decision to refuse to show my painting.

Second, I want to emphasize that I painted a woman of many colours, not a woman of colour. Kung and Niro quote me saying: "It's a woman who's brown and lives in a tropical country." What I actually said was that she is not just a brown woman who lives in a tropical country, but a representation of womenkind from different cultures and different areas of the globe. I made this very clear during my interview with Niro and Kung because it was a major reason why the committee rejected my piece. Unfortunately both the committee and *the Link* misunderstood my painting even after my explanation.

I'm also upset that a photo of my painting was not published in *the Link*. One of the main purposes for going to *the Link* with my story was to allow my painting to be shown to the public so that people - specifically women, all women - could decide for themselves what they thought of my work. When I inquired at *the Link* about why the photo of my painting had not been printed with the article, I was informed that the photo had been "lost."

I am disappointed with *the Link* for misinterpreting my intentions for going to see them in the first place. I stressed to both Niro and Kung that I was not hostile to either the Women's Centre or the art committee, but that I wanted the chance for my work to be seen and my position clarified.

I want to stress again that my painting is by no means a depiction of women from other cultures. "SHE" (the title of my painting) is a representation of all women's strength, sexuality and cultural diversity through my eyes. "SHE" also has many personal qualities and is in many ways a self-portrait.

I apologize to any woman who feels offended by my painting as a result of reading the article in *the Link*. In no way did I intend to classify or stereotype women of colour or women from tropical countries.

Natalie Kauffman

Leave stereotypes behind

As I walk around the campus I overhear people muttering that they don't find the Banana paintings racist. I can see that people's problem could be with the term "racist," which has nasty connotations. Still, I don't understand how people can't see that, at the very least, these are offensive paintings. Suppose I, a male of mixed race, were to paint a Chinese person in traditional dress with coke-bottle glasses, pigtails and buckteeth: would that be considered racist? Or perhaps I wrote that all white men are rapist, racist imperialists: would that be considered racist? Or if I said that all women in a bad mood are either having their period or need a good fuck: would this be found to be sexist? I hope you answered yes to all the above questions and, if you did, why can't you understand that these stereotypical paintings are equally offensive and racist? That is not to say that the artist who created them is racist (she may or may not be; I don't have the pleasure of knowing her). More likely, she is either naive, ignorant or unconscious of the effect that these paintings have. More to the point, I know that persons who are not members of the dominant cultural representation are tired of being studied, symbolized and and delineated by people who are outside. They/we wish to create our own history/mythology.

Todd Johnson

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Viewers see different world in *Europa*

by Alana Cymerman and Spiros Vergados

Perhaps the plot of *Europa*, Lars Von Trier's winner of the 1991 Grand Jury Prize at Cannes, may seem typical and familiar. However, Von Trier transforms the narrative into a world which is far from conventional. In fact, it's irrational, surreal, and bizarre, a film which makes a spectacle of its own technical approach.

Having fled from the Nazi Regime to America, Leopold Kessler (played by Franco-American star of *The Big Blue* fame, Jean-Marc Barr) returns in an attempt to reconstruct his homeland. There, he is greeted by his uncle amidst the decay and horror of post-war Germany.

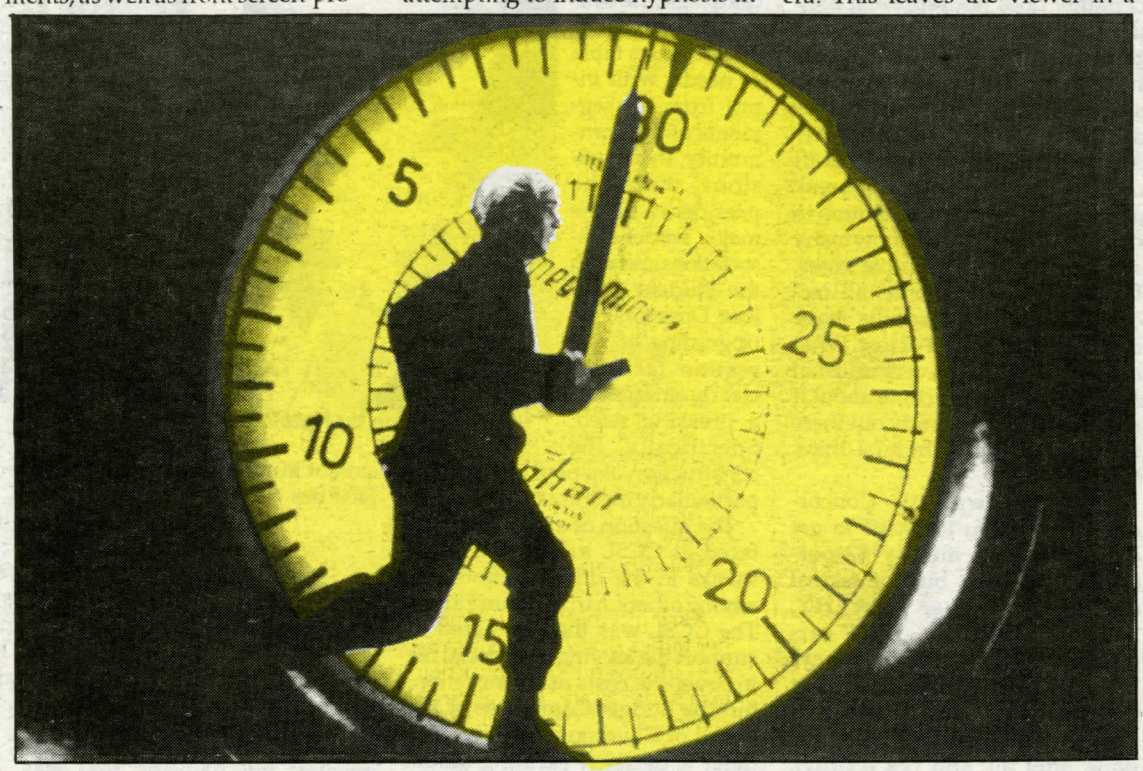
His uncle Kessler finds him a job as a train-car conductor, and on his first shift he meets Katharina Hartmann, who soon becomes his wife. He then finds himself entwined in a trap: he must choose between the opposing sides of the German allies and an underground pro-Nazi partisan group, the "Werewolves".

From beginning to end, Von Trier clutters the film with ecclectic oppositions. From a melodrama to a thriller, German dialogue to English, black and white to color, Europa manages to astound the sensibilities, but with many images devoid of meaning.

Nevertheless, Europa is visually stunning. The film attempts to portray the complexities of a post-war atmosphere through the superimposition of colour on black and white, shots which share a close resemblance to Orwell through their extremely long camera movements, as well as front screen-projection.

The film's excessive style, unfortunately, drowns the narrative into oblivion. Disturbing images are inserted, such as a bathtub suicide scene shot in black and white in which bright red blood flows continuously across the image, as well as a revolving bird's-eye-view shot attempting to induce hypnosis in the viewer. Emphasis is placed upon the visuals, and the mood Von Trier creates with them.

Adding to the film's surreal mood, the narrator constantly tells "you" how to feel and how "you" are going to react next, as he hypnotizes you with his revolving camera. This leaves the viewer in a position of trying to decipher the very confusing plot.



Almost mechanical in their delivery of dialogue, the actors create a transparent facade which makes identification with the plot virtually impossible for the viewer. When Katarina's father is found dead, the cast remains as emotionless as when Katerina and Leopold are seen making love.

The situation that the film presents to us is detached; we do not know why anything is happening, nor does Leopold, who appears to be as much of a spectator as the spectators themselves. Although he is present throughout the film, he merely acts as an observer to the confusing situation, where events, as Von Trier presents them, seem senseless and inhuman.

It is difficult to say whether or not *Europa* is intended to be symbolic in its entirety, as there is a tremendous amount to be found here, or whether it is supposed to portray the incomprehensible feeling of a post-war climate.

For those who cannot tolerate convoluted plots, *Europa* can be one long visual that on the surface fails to make sense. Nonetheless, for the avid aesthetics-seeking mind, it is well worth the "trip".

***Europa** is playing at Le Faubourg Cinema in its English version and at Berri IV in French.*

Chicago Blues find sweet home in Montreal

by Charles Faubert

Alligator records brought its 15-city 20th anniversary tour to the Spectrum last Tuesday and treated a capacity crowd to a little piece of Chicago. Fans got more than their $20 worth as 'Queen of the Blues' **Koko Taylor** headlined a 5-act down-home house party which lasted over four hours and featured a variety of blues-inspired styles.

Since its humble start in 1972 as a label with only one artist, Chicago slide ace **'Hound Dog' Taylor,** Alligator has grown into one of the top blues labels in the world.

The current tour has sold out its first five shows including Montreal, and has advance sellouts in Philadelphia, New York, Boston, and Portland. Tuesday night they showed Montrealers why.

Newcomers **Lil' Ed & the Blues Imperials** kicked off the celebration and set the tone for the evening with a short stinging set of some of the most frenzied blues slide this town has seen in some time. This is a band that recorded thirty songs, unrehearsed, in three hours in its first-ever visit to a recording studio.

Lil' Ed was out to have a good time and had the fans with him from the beginning as he duckwalked and limboed his way across the stage.

Texan **Katie Webster** was next, charming the crowd with a perpetual smile and her gospel-inspired boogie-woogie. Accompanied only by her own piano, Katie laid down her law with *Two-Fisted Momma* and rollicked through the sweet melody of *Blueberry Hill*. She showed off her range with a boogie-woogie groove from the gut, some angelic highs, a Louis Armstrong-like scat, and even wailed from the edge of the stage sans mike to the enraptured crowd.

Katie returned later on, much to the crowd's delight, joining the **Lonnie Brooks** band to top off their scalding set of voodoo blues with a touch of funk. Their's is a unique sound that was born in the Louisiana bayous and ripened in Chicago. Fronted by the cajun-hot guitar hands of Lonnie Brooks and his son, second guitar Ronnie Baker Brooks, the band shook the house.

Katie Webster and Lonnie Brooks go way back to the 50's, when he was known as Guitar Junior and she played on some of his records. There is a great chemistry between them, and they teased the crowd with innuendo about just how close they really are.

Elvin Bishop kept the party going with his combination of humor and swampy slide guitar, singing about his dog, his pick-up truck, and too many beers. He was backed by Lonnie Brooks' band, including Ronnie Baker Brooks, who had the hottest hand this night.

Then it was **Koko**'s turn. After an indulgent introduction (for the eighth time - yes, we *are* ready for the queen!), Koko strutted out , bad-ass attitude intact and not afraid to show it. She seems to have lost a little of the rough roar that established her as a worldwide blues star and earned her a small slew of Grammy nominations and W.C. Handy awards, but I'd rather believe it was a problem with the sound, which Koko willingly pointed out.

Still, Koko closed the night with a raunchy abandon that rocked the house. She dedicated everything to everybody, including the crowd-pleasing *Wang Dang Doodle*, the blues party anthem and the song that was a million seller for her and Chess records in 1966.

The grand finale was a party in itself, with everyone on stage, joking and jamming and bouncing off each other during the inevitable *Sweet Home Chicago*. Led by five guitars, vocals by Katie, Koko, and Lonnie, and an infectious good-time atmosphere, the finale lasted a long time but ended far too soon.

We can only hope that Alligator will be back to throw another party soon.

PHOTO BY SANDRO MILLER

The legendary Koko Taylor sings the blues.

GENDER SWITCHI

by Jose Pereira

Sometimes you direct "because". And sometimes it's in your blood and it is the only vein that empties the deepest part of you.

That is why Eliza Berry does it.

She also has another reason, "directing gives you a better understanding of acting."

It would seem that she already had an excellent understanding of acting. Last year Berry opened the Montreal Theatre Festival. She also has a recurring role on the CBC television program, "Material World". And in between, Berri sings and monologues in various venues.

Now Berry is directing Harold Pinter's, *The Caretaker*. Berri directs and engages the basics of Pinter.

The original was about three men who are poor. None are materially well-off and none is spiritually well. The two brothers, Mick and Aston, are unable to care for themselves or make themselves happy.

Neither is Davies, the homeless man Aston brings into the apartment. But together, they compensate for each other's deficiencies and fulfill the need "to be taken care of."

Berry recognizes this primary theme and seeks to express it as such. But, instead of altering the actors' delivery she decided to switch the genders of the characters. All three roles written for male characters are played by women. This gender switch allows for the exploration of Pinter's theme while playing with traditional gender roles.

In Pinter's original version, the ability to care for others and to take care of themselves is a skill learned

Karla & Grif come out on Centaur stage

by Cassandra Lang

The staid Centaur Theatre crowd is having its openness regarding lesbianism tested in its latest production.

Now playing is the 1990 National Playwrighting Competition's winning entry, *Karla and Grif* by Vivienne Laxdal. It is the story of two girlfriends who have sex one night at summer camp, and the effect that this has on their lives.

Karla and Grif discover their affection for each other.

The play opens with Karla showing up outside Grif's apartment after the two have not spoken for three years. Through a series of flashbacks, the audience learns that the two were best friends at summer camp for several years, until the night when they reveal their love for one another.

The next morning Grif denies her part in the night's action and the two don't speak again until the point at which the play opens.

Karla is desperate for both the friendship and the love that she found with Grif and wants to take up with her again. She finds, however, that Grif already has a serious relationship.

Much of the play focuses on Karla and her relationships with both Grif and her father. Karla's mother left the family when Karla was still young, leaving her in the care of her father, Danny. Though he loves his little girl very much, Danny is frequently drunk and physically abuses Karla.

Karla alternately loves and hates her father, and finds little satisfaction in any other area of her life except drugs and her relationship with Grif.

Grif, on the other hand, comes from an upper-class family. She too did not have a regular upbringing. Her parents died in a plane crash when she was young, so she was raised by her grandmother. She is an out-going girl who has always been popular, especially with the boys.

Brooke Johnson plays Karla, the girl who is obsessed with her first love. Though she seemed to take the same sort of tone for everything at first, as she warmed up she convincingly portrayed the hurt and confusion of someone who had been let down many times.

The part of golden girl Grif is played by Catherine Mackenzie. In the early camp scenes, she came across as twelve rather than the supposed nineteen but her interchanges with Karla gradually become more engaging.

Dean Hawes plays Danny, Karla's alcoholic father. He is able to effectively get across both the great love that Danny has for his only child and his inability to communicate it to her.

Rebecca Dewey, a graduate of Concordia, plays the minor role of Grif's hot new date.

There is an extensive use of the stage area in the small Centaur I theatre. The middle and lower portions of the set are used essentially for scenes set in the present, in Grif's bachelor apartment. In either back corner are the bunkbeds at camp, and Karla and Danny's living room.

The whole is surrounded by cutaway walls made of wooden slats and bits of white walls. During the intermission, black lights reveal lines from the dialogue on the slats and furniture.

The lights were often dim in the area of the living room, adding to the dingy look of the lamp and armchair. In contrast, Grif's shiny apartment was bright.

The costumes were typical of the social status of each of the characters. Karla wears ripped jeans, a leather jacket and running shoes while Grif's clothing is decidedly preppy. The one slightly odd piece was a fancy white dress that Grif wore when speaking about her grad. It had tiny lights all over it, capturing the fantastic quality which the working-class Karla felt described Grif's privileged life.

The dialogue was usually serious and involving. There were, however, some amusing retorts. When Grif explains that her family's money is old, Karla responds, "Too old to spend?".

These tend to add poignancy to the play rather than detract from it as they are reminders of the differences between the two characters.

This is a play which gets you thinking about the intensity of relationships: both friendship and love. Go see it with someone you care about.

Karla and Grif runs at Centaur through March 22, Tuesdays through Sundays. There are reduced rates for students for selected showings. For more information call the box office at 288-3161.

NG TAKEN CARE OF

by the characters, since it is foreign to them, Berry presents it as a learned skill as well, because it is learned by everyone regardless of gender.

The characters' appearance is also kept basic because they wear primary colours: Davies (Penny Cookson) in yellow; Mick (Debra Weiner) in red; and Aston (Joan Butterworth) in blue.

Each character's behaviour is defined by the colour they wear. And when they interact, the colours mix and rub off on their behaviour, changing it steadily with each scene.

The set is also very simple. Lawn chairs are used for beds and there is collected junk on stage; nothing that couldn't be found in any alley on any garbage day.

The sole exception is the strange bed sheets which are made from a luxurious red fabric that ripples with the light like wine being poured into a white porcelain bowl.

Why the simple set, the gender-switch, the primary colours? It is such a non-high-tech way of presenting a play that the question begs asking. The answer is probably in Berry herself.

Berry says that the theatre is a hands-on skill learned from contact with it. She holds no pretenses. If she had to she would just as soon work at a gas station as sell shoes at the Bay, to support herself.

Director Berry's changes to Pinter's version raises questions about socialization and gender roles. The result is an fascinating exploration of how gender affects the way different people survive.

The Caretaker is being presented by Theatre Bootcamp at Imago space (3738 St Dominique, just south of Pine Ave) March 11,12 & 13 at 8 pm.

Superbe Marathon sur l'art

par Cédric Morgan

Dans cette ère du zapping, du vidéo clip et de la culture fast food, **Jacques Rivette** a réussi un tour de force cinématographique. Il envoûte pendant quatre heures avec *La belle noiseuse*. Un superbe long métrage qui examine la création artistique et les relations unisant un peintre, son oeuvre et son modèle.

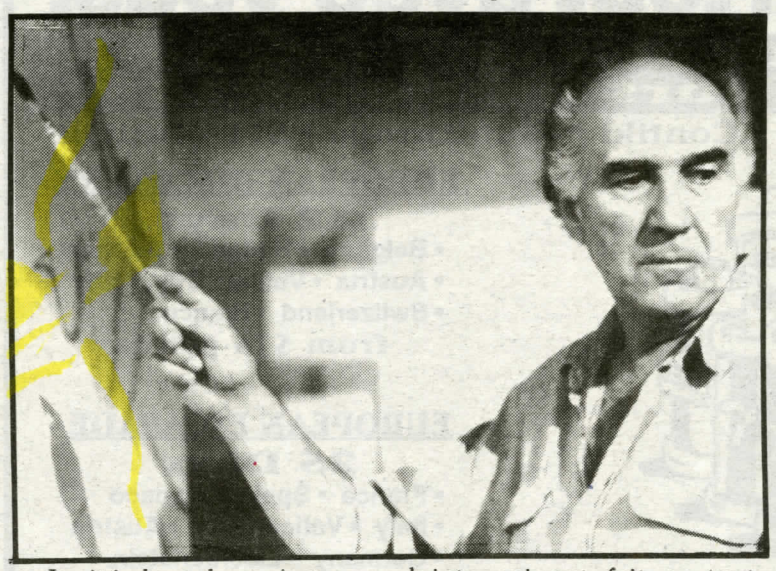
L'histoire est axée autour d'un celèbre peintre retraité, Frenhofer, joué par **MichelPiccoli**. La visite vivifiante d'un jeune peintre et de sa belle compagne, Marianne, incarnée par Emmanuelle Béart, l'incite à reprendre le pinceau.

Le but commun à atteindre est d'achever "La belle noiseuse", un tableau majeur inachevé.

Les rares personnages du film se limitent au monde clos du peintre, sa mélancolique femme Liz, interprétée par **Jane Birkin**, le jeune peintre admiratif Nicolas, sa copine Marianne et Porbus, l'agent d'art radin.

Apprivoisant l'idée de poser pour Frenhofer, Marianne se livre à la rigueur du peintre et aux exigences de la pose, une véritable gymnastique de contortioniste.

Ce qui est fascinant dans *La belle noiseuse*, c'est qu'à travers l'élaboration de la toile qu'illustre Rivette, le métier de peintre est démystifié.



Invité dans le majestueux atelier de Frenhofer, le public est témoin des passions de l'artiste et assiste des premières esquisses au fusain jusqu'aux jets de peinture de la version finale, à la création de son ultime toile.

Le cinéaste utilise d'ailleurs de superbes séquences, où le public observe la main d'un véritable peintre, **Bernard Dutour**, qui profile le corps de la modèle. C'est là, que le film prend sa véritable essence artistique.

"La peur est devenu le moteur de ce que j'ai fait. C'est mes doigts qui ont fait ça tout seul...ne plus rien sentir, ne plus rien sentir" voilà l'explication du peintre face à la divine inspiration.

La belle noiseuse est un film esthète qui enivre par la beauté de son sujet, la peinture, et aussi par la grâce et vénusté d'**Emmanuel Béart**. L'actrice est nue durant presque tout le film, mais on oublie vite son corps car la qualité de son jeu l'habille d'une pudeur qui laisse place à la recherche du parfait tableau .

Seule critique négative à faire, *La belle noiseuse* se termine "à la française", c'est-à-dire en queue de poisson. Frenhofer cache le tableau en l'enbriquant derrière les murs de son atelie,et l'on ne voit jamais la toile completée. Ceci est nettement frustrant, surtout après avoir passer tant de temps comme témoin de son élaboration.

Peu importe, *La belle noiseuse* demeure un grand film pour tous, mais surtout recommandé aux vrais cinéphiles et amateurs d'art.

CUSA TODAY

We are currently accepting applications for the following PAID positions for the 1992/1993 academic year:

- VP Finance
- Internal
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- Student Life
- Women's Issues
- Cultural Communities
- Handbook Coordinator

Job descriptions and applications will be available as of Wednesday, March 11 at both CUSA offices on either campus: H-637 at SGW, and at the Campus Centre basement, LOY.

Interested applicants should leave a resumé, letter of intent, and completed application forms at either CUSA office no later than 6pm, Friday, March 20.

There are also positions available on a number of committees and university governing and advising bodies such as: Board of Governors, Senate, Concordia Council on Student Life, Arts and Science Faculty Council, Programming Committee, External Relations Committee, and more.

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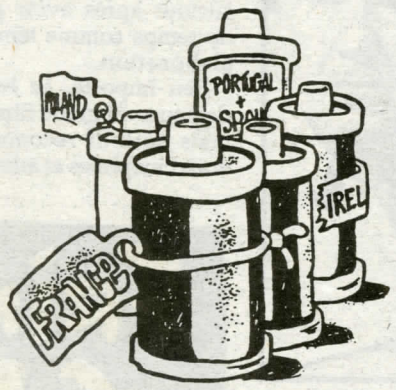

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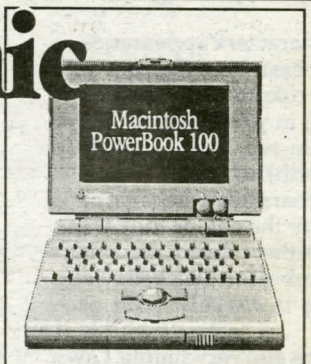

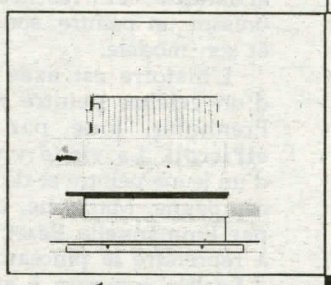

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One sentimental guy

by Daniel Goodwin

If desire was everything, Anthony Berman would be a poet. But he's not. At least, not yet.

Berman's second book, **Captured Visions II**, is a collection of predominantly English poems and epigrams but includes three french poems, french epigrams and a short essay *On Writing Poetry*. In the essay, Berman lists the attributes of what he considers a good poet. Essentially, Berman argues a good poet must please his/her audience before him/herself, must possess a modern sense of reality and should be as sentimental as possible. Judged according to his own criteria, Berman succeeds most impressively in his third category: being as sentimental as possible.

Like many of the poems in the slim volume, **Marriage** is an encomium to sentimentality, beginning:

Marriage
the essence of beauty of love
the essence of all essence...
the icing on the cake.
Wrapped around each other
wrapped around in a never-ending bliss.

It would appear Berman has never been married.

As for having a modern sense of reality, Berman falls short. He lacks insight into the modern experience and psyche. Berman's comments on the modern world are merely jéjune sermons. In *Promises*, written in sonnet form, Berman has this to say on the destruction of the environment: "**To clear the air, sea and land, life is polluted by our greedy hand,**" then offers advice in the last two lines: "**To change our life - we must act today. For tomorrow will be like yesterday.**" The melding of nursery style rhymes to man's rape of nature in not particularly forceful.

Now, what to make of Berman's

highly idiosyncratic claim that to be a good poet one must please one's audience before oneself. Pandering to one's audience might be fine for politicians but it's deadly for poets. Reading Berman one gets the impression he is trying way too hard to ingratiate himself to his readers by trying to write all the right, all the sensitive things.

There are times, however, when you sense there is a poet trying to break out from under the self-imposed dogooder persona. Occasionally Berman is capable of a strong image. In his poem, *Life?*, critical of modern society, Berman writes:

Tin cans roll upon the barren highways,
dust covers our lungs
like a porcupine
caught up in your throat.

In the last stanza of *Whispers*, Berman achieves a soft lyric quality:

Madness can be broken
(just like the wind and the rain),
which blows upon our faces.
For only whispers
can be kissed away.

More often than not, though, Berman's style is prosy, lacking the intensity and precision of poetry. This prosaic quality is apparent in *The Lamp Searcher* in which Berman writes:

Within the lengths of time
Diogenes eventually died -
failing to realize that he was
only searching for himself
and no other.

Overall, Berman's vision is enthusiastic, idealistic and kind. It is also clichéed, overly sentimental and banal. Perhaps, when Berman has more experience and writes not to please his audience, not even to please himself, but because he has to, his poems will show a greater appreciation of the complexities of life.

Captured Visions/
Visions Captivé
Anthony Berman
POETEXT
40 pages
$8.00

The Lit Page

TUESDAYS

Hip Lit Haps

There are none! Having heard rumours of readings, the lit eagle skipped on down to **Hell's Kitchen**, last Tuesday, but no go. Some Kitchenettes say yes, there are readings, others say no. Stay tuned next week, when we hope to report on **The YellowDoor**.

Lit Bits

Scrivener Readings - Last we heard, Neil Bissondath and David Hamel were scheduled to read. The latter is a creative writing and translation teacher, with 2 books to his name, **Electrical Storms** and the just-released **RAA Palms**. *Tuesday* at *Thomson House*, 3650 McTavish at 8 pm. Call *398-6588*.

CONTEST! Yowsers! Up to $1000 in prizes. Book City/Books in Canada are co-sponsoring a poetry-fiction contest in their bid to encourage and support all you young hot pens. Send a maximum 2500 word short fiction piece and/or poetry to Student Writing Awards, Books in Canada, 33 Draper Street, Toronto, Ontario, M5V 2M3. *Call 416-340-9809 for more info.* Deadline *July 15 1992*..

A post-modernistic reaction to certain principles of the enlightenment

The old man held up his beer coaster. In lettering that ran round the coaster was a message from Health and Welfare Canada, "Social Cohesion At Any Cost, In Particular, Yours. If You Drink, Drive Slow."

"The meaning of Christmas, eh? Follow me." The old man zipped up his Zebra hide jacket, ate his last pickled platypus egg, and shuffled outside. Spanner followed him around to the back of the building.

"Holy Smokes!" An old Mustang @ convertible sat on its rim in the ill-lit parking lot. Its back was stuffed with immense burlap bags bulging with mystery. Attached to the front were eight caribou and one laughing cow with a gold hoop in one ear. The side of the car was dented and scratched and as Spanner looked around he wondered if a cop might be near.

"The meaning of Christmas is as sure as it is true. There is only but one thing left to do." The old man worried out a can of spray paint from inside the car. He gave it a shake and took off the top. Santa went up to the back of the tavern wall and began spraying, "Violence shall never be exercised except by the virtue of rank and law. As far as wealth is concerned, no citizen shall be rich enough to be able buy another, and none poor enough to be forced to sell himself."

When he was done he threw the can into the snow, grabbed a machine gun, and began to spray the air with bullets, shattering windows across the street, kicking up puffs from the brick, and scaring hell out of pigeons.

"Holy shit!" Spanner stood completely shocked.

"Get in." Santa was laughing his heart out. "Let's cheese it before the cops get here!" Santa brought up the reins and gave them a shake. Spanner climbed in beside him and with a crunch of ice and a low clearance of hydro lines they were off.

"Grab a handful of fruit, kid. I'll show you meaning." Santa pointed at a bag by Spanner's feet. In it were about a dozen heavy grenades. The car swooped over Station 25 and Spanner pulled the pin and flung it at the building.

There was a loud retort and the air was filled with cereal box cartons with Tony the Tiger saying, "Dead Cops Don't Kill."

Santa laughed. "You know. A day without propaganda is like a day without justice." The car veered. "Quick! Nail those bastards."

Santa pointed to the RCMP building. Spanner whipped another down. A burst of light and the side of the building was plastered with, "Void where prohibited by law."

Santa handed Spanner a Viewmaster@. "Here. Check this out. Put the ring on your finger and hold the mask to your face. It's a Virtual Reality Viewmaster@."

Spanner put the thing on and blew on his hands to warm them up. He began to see and feel a scene showing up from some movie or something and began to fall in and out of the set so to speak. He was in a courtroom.

The judge looked down at the Skinhead accused of hurling an ineffective syllogism at a crowd of Salvation army brats. "Six months. I sentence you to six months of intensive art therapy at the Banff Center of Fine Art. You will be administered a dose of 50 micrograms of LSD every other day and at the end of your term be placed in a position of washing dishes for a period not less than two years. These alternative correction measures have been imposed on you under the eyes of the Young Offenders Act. Should your behaviour remain uncorrected you will be placed in the house of Bruce street and placed on a strict diet of chips, pop, sherry, grass oil, and deep fried Rat Puffs@ for a period of not less than 90 days. At this point you will be pushed off a bridge into a river. If you don't drown, you'll be sent to live with your parents."

"What do you do with these?" Spanner put the viewer away.

"Oh. I've got thousands of the damn things. There are a lot of slide variations. Each kit comes with some African Psychedelic Ganja. This one's good. It's called Mickey Mouse and His Camps of Truth For Homeless Workers." It's about these palaces where people go if they are implicated in forcing a company to lay them off due to a shortage of work. It works out pretty good, especially the part in the end about how good it is for the woolly heads of boys and girls and that social cohesion is good at any cost."

"Where to. I've got time." Spanner lit a smoke and threw a bundle of leaflets into the air.

"We're going to 1992 where all this began." Santa shouted at this beasts. "Lose weight. Lose weight. Grow lighter. Lift us away."

And the car, and the beasts and Santa and Spanner all flew to the past through the cold and the ice on the fringes of the Christmas spirit.

by Spanner McNeil

AGENDA
cont. from page 6

LGFC (Lesbian and Gay Friends of Concordia) has a discussion group meeting every Friday at around 5:00pm., at their office, 2020 Mackay, in the P-Annex. Info: 848-7414.

The Legal Information Service is available for information and counselling. If you have a problem with your landlord, or with a contract that you signed, they can help. Info: CC-326 (LOY) 848-4960. This service is free and confidential.

WOMEN

Bi-the-way, a discussion group for bisexual women welcomes new members. Meetings are held every Friday, McGill Women's Union. New member meetings are every second week. For more info call 598-8661.

The Lesbian Studies Coalition now meets every Thursday at 7:30pm, in the P-Annex, 2020 Mackay. Info: 848-7431.

Volunteer feminist performers needed for International Women's Day celebrations and info-fair. Women only. Please contact the Concordia Women's Centre at 848-7431.

Have you been a victim of sexism? The student run sexual harassment project is compiling accounts of sexism on campus and we'd like to hear your story. We can ensure your anonymity. If you've been harassed, threatened or assaulted, we offer CONFIDENTIAL support and referral services. For women only. Contact Sarah Kresh, 848-7411, room 103, 2020 Mackay (P-annex).

Single Mom's support group. Every Friday, 1:30-3pm. A place to relax, breathe... An opportunity to share concerns and experiences. At the Women's Centre, P-Annex, 2020 Mackay, downstairs. Info: 848-7431.

Survivors of rape and sexual assault, a mutual-aid, support group for women. If you are interested in sharing your experiences around these issues, this group may be for you! For more information, or to register, call Diana Pizzuti at the YWCA, 866-9941.

Montréal Sexual Assault Centre is looking for concerned bilingual interested in volunteering for the 24 hr, 7 day/week telephone crisis line. Training sessions begin March 27. Call 934-4504 or 934-0354, ext. 229 if interested.

Attention Lesbian cartoonists! Send copies of work, brief bio, SASE to Queer Press: P.O. Box 485 Stn. P, Toronto, Ontario, M5S 2T1 for inclusion in upcoming cartoon anthology. Dealing: May 1, 1992.

Lesbians of First Nations are invited to send writing, max. 4000 words for an anthology to be published by Queer Press: P.O. Box 485 Stn. P, Toronto, Ontario, M5S 2T1. Deadline May 15. Include brief bio and SASE.

CLASS ADS
cont. from page 2

Futon for sale, with wooden base, transformable sofa to double bed, excellent condition. Can deliver free of charge. Price: $100. Call Francis at 585-6314.

Novelty gifts by mail, why not? We stock exciting and popular items. Call Catherine for free mini-catalogue. 874-9303 (9-5).

WANTED

Wanted: U2 tickets, will exchange for Dire Straits. Call 697-2127.

GENERAL

Players needed for a Strat-O-Matic baseball league. If interested, call Andrew at 331-1806.

Tom Krasnicki is a 26 year old Australian student who would like to correspond with university students aged between 22-28 years of age. If interested write to: Tom Krasnicki, 169 Waterworks Rd., Dynnyrne Tas 7005, Australia.

LOST&FOUND

One side of earring found (6th floor Hall building). Call Tamu at 683-6988.

Reward. Lost one gold identification bracelet name "Antonio." If found please call Pam at (514) 455-5567. Great sentimental value.

H649 H649

Link Election

Masthead position for next year.
Elegability will be announced next week
Friday March 20th 1992.
Come one come all.

H649 H649

Women's day

continued from page 5

tion with nature. Only a realm superior to nature is worthy, the realm of God. The attributes of God were power and control, indeed domination was divine," Peluso said.

Peluso said that feminists have made many mistakes in their struggles to achieve equality and understanding. However, despite their mistakes, feminists will continue to struggle to achieve these goals because for them, the struggle itself is the victory.

"Feminists are not going to go away. They will continue to find the opportunity to challenge governments and the status quo and compel negotiations over confrontations."

Peluso said one would think it would be easy to challenge male methodololgies and establish a feminist body of knowledge at university, which is "far removed from the gutter of life.

"However, the music changes, but the dance stays the same."

To help you fill out your income tax return

Extended hours

From February 24 to April 30, we offer an "after hours" phone service from 5 p.m. to 9 p.m., Monday through Thursday.

You can also call T.I.P.S. Info-Tax, our automated phone service, 24 hours a day, 7 days a week, for recorded information on selected topics.

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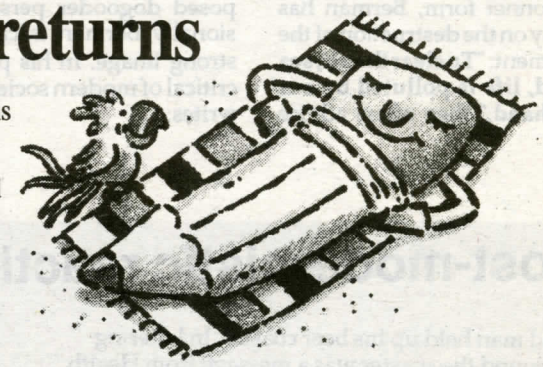
To make things easier, we've designed two simpler tax returns that don't have any calculations.

These optional returns are great for people with straightforward tax situations. If you're under 65, you can use the "Short." If you're 65 or over, the "65 Plus" is for you. Whatever return you use, you should fill out only one.



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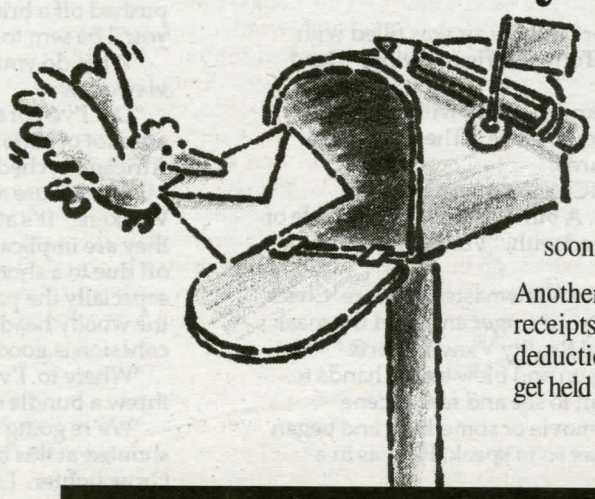
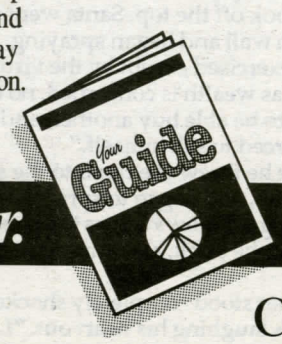


Lots of people fill out their tax return with great care, only to miss details that can make all the difference. For example, if your address is incomplete or incorrect, your refund could be delayed or sent to the wrong place.

If you will be moving, write the new address on your return, or if you don't know it yet, please call us to let us know as soon as you can so we can update your file.

Another important detail is attaching all the slips and receipts that support your claims for credits and deductions. If any are missing, your return may get held up while we contact you for the information.



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Me, mom and mom

by Alisa Gordaneer

VICTORIA (CUP)-Runny noses, dirty diapers, chicken pox and monsters under the bed are not the only problems Sheila, Carrie and Cynthia have to deal with.

They are lesbian mothers living in a homophobic society.

"It's bad enough for single women and single moms," says Sheila.

"But for a lesbian who's out as a mom, when you've got a kid, you feel protective. You're responsible for your kid as well as yourself."

When lesbians choose to have children—an activity linked to heterosexuality—straight society ignores them.

For example, when a child is enrolled in school or daycare, the names of both their mother and father are needed on consent forms.

"On the consent forms, I put down my partner's name. That's the problem with filling out these forms. You're put in a position to erase the existence of your partner, or come out," says Sheila.

"You're putting yourself, or your child, in a potentially dangerous position."

"We kind of worried what was going to happen at the playschool," says Cynthia.

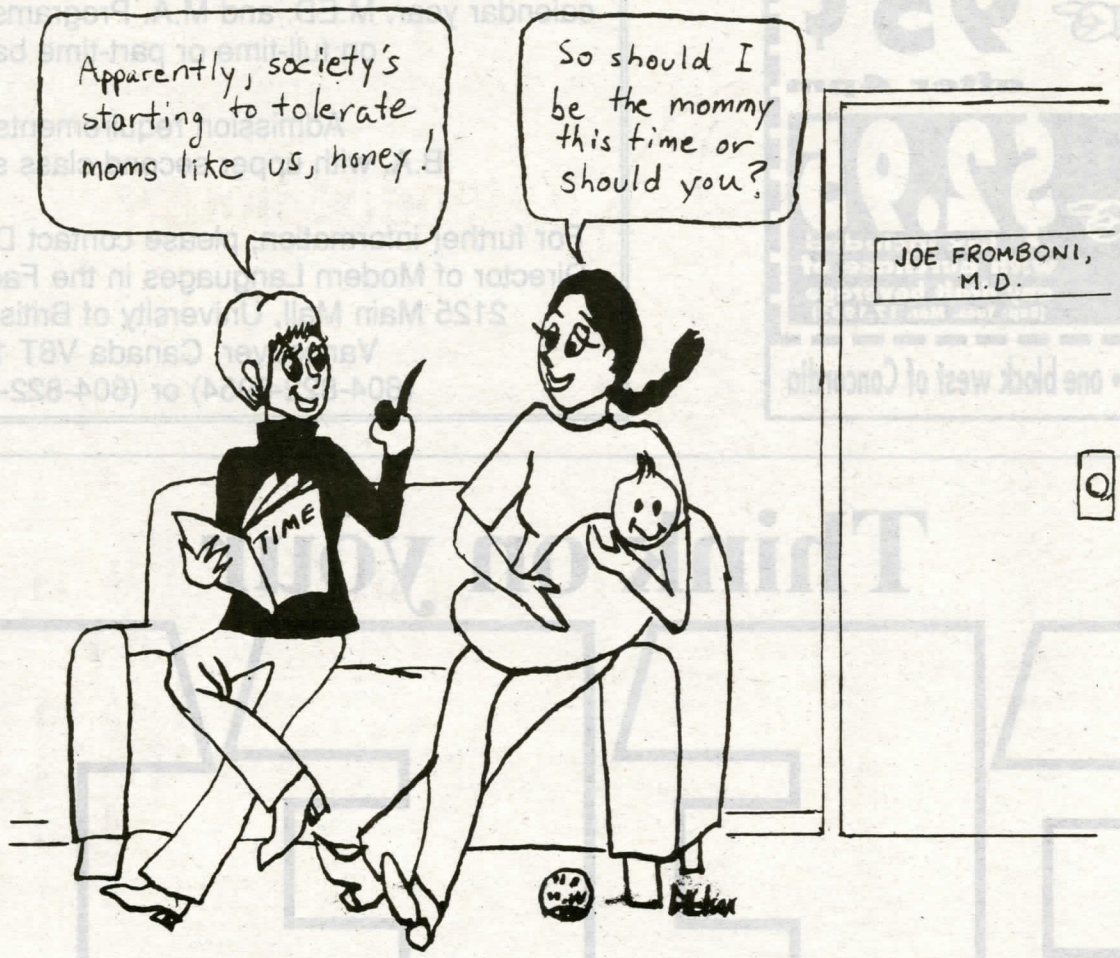
"But when we were first there, looking around, we said 'we're her parents' and that was absolutely fine. We were really lucky. It could have been a big problem."

Lesbian mothers can also get no or little support in their own community, Sheila says.

"There's still a lot of strong societal attitudes — that lesbians are not real women. That real women want to have babies and stay home and take care of their men," says Sheila.

When a woman asked Cynthia why she hadn't seen her in a gay bar before, Cynthia explained that she was usually at home with her daughter.

She got pretty freaked out," Cynthia says.


Apparently, society's starting to tolerate moms like us, honey!
So should I be the mommy this time or should you?
TIME
JOE FROMBONI, M.D.

There's still a lot of strong societal attitudes — that lesbians are not real women. That real women want to have babies and stay home and take care of their men.

Carrie agrees the lesbian community in Victoria is generally not supportive.

"They're living their own lives, and that doesn't include kids."

Carrie says although she is not completely "out" at work, she doesn't hide her lesbianism. After Carrie gave birth to her son, she and her partner appeared on a CBC television program on alternative families.

"I try to be out in that way. I try to let people know we're doing it, we're out here," she says.

Cynthia wasn't in the spotlight when she was pregnant.

"I'm just doing my thing. When I got pregnant, I didn't feel like it was a big political stand."

But Cynthia and her partner ran into problems when they first decided they wanted children. They tried an alternative often used by many straight women — a doctor specializing in donor insemination.

"He was extremely homophobic. He threw me out of his office when he found out I was a lesbian," Cynthia says.

Cynthia got pregnant the first time around after she and her partner then decided to use an anonymous donor—a friend of a friend.

However, anonymous donors can actually sue for custody if they find out the identity of their child.

But Cynthia's lawyer, who is also a lesbian, assured her there is little chance she could lose custody to an anonymous father.

"I don't have the father's name on the birth certificate. I honestly don't know his name. I got protected as well as I could," Cynthia says.

For women with children from previous marriages, however, the question of custody is much more tenuous.

Sheila left her five-year marriage when her daughter was 18 months old.

"My ex-husband was banking on the idea that I'd deny any involvement with women...A lot of lawyers I talked to said it's not legal to use the fact of a mother being a lesbian to deny custody," she says.

"I said, 'yes I'm involved with this woman, now let's talk about whether I'm a good parent'."

Her custody case was dropped before it went to court. But if it had gone to court, her lesbianism could have worked against her.

"The classic one (the judges) use is the excuse that the child is going to be put through hell. They say 'society is homophobic, so we'll be homophobic in court and not allow custody'," Sheila says.

"It all depends on the judge you get and the mood he — because it's usually a he — is in, whether he is homophobic."

Sheila says the issue of custody is also a concern when relationships end between partners who have been co-parenting.

"It's never easy to go through a separation or a divorce. But at least (heterosexuals) have the courts. Our society does not recognize the non-biological parent as a parent. In the end, the kid gets hurt the most," says Sheila.

That's why lesbian parents have to make legal arrangements to ensure the non-biological mother has a say in raising her step child.

Dawn is the legal guardian of her partner Cynthia's daughter, Chloe. Dawn also has power of attorney, which means she can make decisions for Chloe if anything happens to Cynthia.

But there are no laws guaranteeing Dawn's right to see Chloe should the couple separate.

"It's scary. I could leave and cut off any visitation to Dawn. But we've done everything possible to make Dawn a legal guardian," Cynthia says.

"On the other hand, she's been the breadwinner, and (should the relationship end) I couldn't have any financial support."

Outdated ideas about what constitutes a nuclear family—mom, dad and 2.5 kids—can also put unnecessary strain on lesbians who are pregnant or who want to be.

Cynthia says when she went for ultrasound tests, hospital staff wouldn't let her partner Dawn in, but they let other fathers-to-be in. "That made me really angry. The hospital said it was their rule. That was it, no exceptions," she says.

However, says Cynthia: "once I was in the hospital, they were more open. They were really good, and accepted Dawn as the other parent."

And lesbian parents' kids also have to cope with homophobic attitudes.

"Already (my daughter Niamh) is coming home (from daycare) with attitudes like you don't marry people who are the same sex as you," says Sheila.

"Her family life is being invalidated, and that scares me for her sake. It scares me if her world is telling her that her life doesn't exist."

It's never easy to go through a separation or a divorce. But at least heterosexuals have the courts. Our society does not recognize the non-biological parent— in the end, the kid gets hurt the most.

And grandparents don't help the situation.

"My father never talks about my relationship with my partner at all — he knows perfectly well what's going on," says Cynthia. "When I told him I was pregnant, he was delighted — then a while later, he asked how I did it."

Cynthia says her partner Dawn's family hasn't accepted Chloe as their grandchild.

"We go there for Christmas, and all the other kids are being showered with gifts, and Chloe's just standing there. That's going to get harder. They don't really see her as being Dawn's child."

To make up for support not forthcoming from their immediate families, lesbians often form a 'chosen family', which is a support network of friends who understand each other.

"One thing we're trying to do is keep a balance of people in our lives," says Cynthia. Chloe spends time with a gay couple and their four kids and with her mom's gay male and lesbian friends.

Carrie says her children Joshua and Meghan are "definitely exposed to my lifestyle. They go to the women's coffeehouses, and I take them to women's events."

Sheila says she would like to meet other lesbian moms with young kids, both for her sake and her daughter's.

Kids can determine what their own sexual preferences are if they are exposed to various relationships and lifestyles. This combats homophobia because gay or lesbian relationships are considered normal options.

"I just hope for (Niamh) she'll find a partner who'll treat her with respect and be good to her," says Sheila.

"It's all about understanding that you have a choice. How can I deny her the choice to have a boyfriend if I'm out here yelling about my right to be with women?"

Carrie wants to encourage her son to be with whomever he feels comfortable with. "What gender doesn't really matter to me. I hope I'll be able to stress that," Carrie says.

But for now, she has more pressing questions to answer.

Joshua and Meghan are already asking Carrie why they don't have a dad.

"Usually I just say 'that's right, you don't have a dad. You have two moms — aren't you lucky?"

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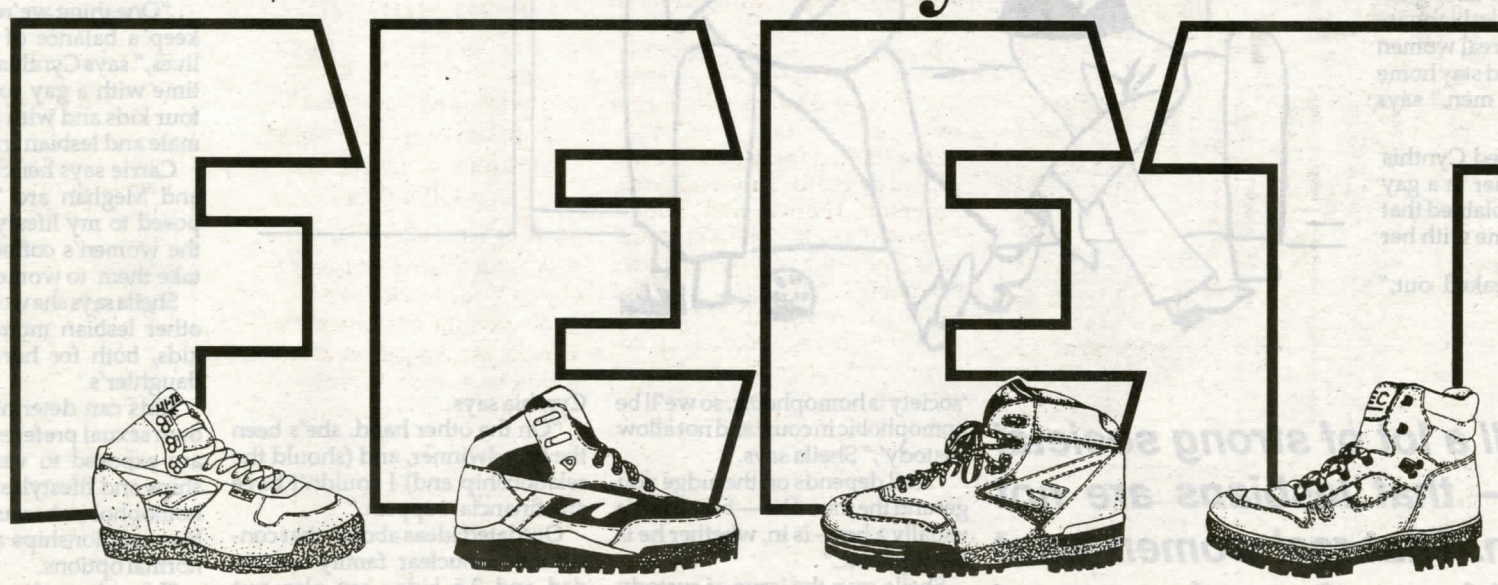

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John leads the way to the nationals

Concordia dominates Gee-Gees in two-game playoff series

by M.R Jason

A packed Loyola Gym bid farewell to Ernie Rosa, Dexter John and Pat Sullivan, as the trio of seniors played the last home game of their collegiate careers. But their season is far from over.

The threesome has been instrumental in the success of the men's basketball program, but they still have challenges ahead of them. Namely the Ontario Universities Athletic Association championships this weekend and the Canadian championships in Halifax the following week.

Concordia is Maritime-bound for the fourth year in a row as a result of a two-game sweep of the Ottawa Gee-Gees with John scoring 52 points over the week-end, Rosa 31 and Sullivan 25.

The Stingers outscored the Gee-Gees by an aggregate 223-171 (89-78 in the opener Friday night and 134-93 Saturday).

The power that this team can generate was most obvious during game two. The Gold and Maroon grabbed 60% of the rebounds, were accurate 64% of the time from the floor, 77% from the line and 50% from 3-point land. They were also able to pile up 69 points by half-time.

Despite all this, the team doesn't seem to get any attention from the national pollsters. Concordia entered the series ranked only 10th in Canada.

"We've been buried at the 10th place," said Stingers head coach John Dore."Once again we didn't get the respect we deserved."

That outsider role seems to fit Dexter John perfectly.

"Actions speak louder than words," said the 5'10 guard who had a game two high 32 points in addition to 6 boards and 7 assists. "Ranking doesn't mean anything, it's just hype anyway. Besides, I prefer being the underdog."

Ottawa head coach Jack Eisenmann had a personal opinion of the value of the Canadian Interuniversity Athletic Union's ranking system.

"Concordia is probably the first or the second best team in this country," he said. "The fact that they are ranked only tenth is bullshit."

Before heading to the Atlantic coast the Stingers still have to make their way west to fight for the Ontario crown. The Wilson Cup is up for grabs this weekend at the University of Waterloo. Central Division champs Laurentian, Guelph and Brock from the west and Concordia will vie for the title.

"We would like to win (the OUAA title), so we get a good ranking at the nationals," said Sullivan . "We've been building up for it, and (Saturday's) result is a good indication that we are ready for the sudden-death tournament."

Comparisons to the 1990 National champion Stingers are inevitable. The Stingers have been so dominant throughout the year, losing only once in league play, that the comparison is justifiable.

"There's certainly a sense of deja-vu," said John Dore. "On any given day we can beat any given team in the country."

Even members of the 1990 squad, on hand to encourage their former teamates, were drawing parallels. "We were stronger, they are quicker," said former Stinger star Mike Cohee. "But we were the best in Canada and I think they are the best now."

The starting five is solid, co-anchored by guard Raphael Tyrrell, Emerson Thomas and Robert Ferguson in addition to Rosa and John. The bench is fairly deep with 6'8 rookie Fred Arsenault and Pat Sullivan. Arsenault is greatly helped by his size to pick-up defensive rebounds (he took 7 on Saturday) as well as key blocks. He has done well to utilize size to offset inexperience.

The team hasn't gotten recognition across Canada, but now they're in the final eight.

PHOTO BY PHILLIP CARPENTER

Stinger guard Dexter John (10) blows by Ottawa defender en route to two of his game-high 32 points on Saturday. Concordia blitzed the Gee-Gees 134-93 to sweep the best of three east division final. Next is the OUAA championships this weekend.

TRIVIA QUIZ

1. What number did Maurice Richard originally wear for the Canadiens?
2. Who led the Fredericton Canadiens in scoring last season?
3. Who preceeded Guy Carbonneau as captain of the Canadiens?
4. Who coached L.A. Kings star Luc Robitaille in junior?
5. What team did Don Cherry last coach for?
6. Prior to arriving in Boston, where was Don Cherry's last coaching post?
7. After Dave Winfield, who is the active leader in career home runs?
8. Who is the career leader in base hits among active players?
9. Rollie Fingers is the all-time leader in saves. Which active pitcher is second in career saves?
10. Prior to Jose Canseco, who came the closest to the magical 40-40 mark in homers and stolen bases in a season?

Stingers advance to finals in QWIHL playoffs

by David Goldsmith

Natascha Wesch scored early in the third period as Concordia skated to a 3-2 victory over the McGill Martlets, sweeping their best of three Quebec Women's Interuniversity Hockey League semi-final.

The Stingers clinched a berth in the final against CEGEP St. Laurent, in a best-of-three series starting tommorow night at St. Laurent (6:15 pm). Game two will be played on Saturday at Loyola (6:45 pm). If a third game is necessary, it will be held at St. Laurent this Sunday at 12:15 pm.

Brenda Benson scored first for McGill in the first period despite a Concordia death-grip on the game. The Martlets then took a 2-0 lead on Kathy Morrison's power play goal midway through the second period. Concordia's relentlessness led to their first goal as the Stingers killed off a two-woman power play. Lisa McDonnell jumped off the bench on a line change and scored a breakaway goal to cut the lead to 2-1.

After the second Concordia penalty had expired, Suzanne Lepage grabbed a loose puck and snapped it by the sprawled McGill netminder to tie the game at 2-2 heading into the third period.

The Stingers carried the momentum in the third with Wesch's goal at 1:24. They never looked back.

Marie-Claude Roy, Concordia's stellar netminder, played a solid game, stoning the Redmen twice in the third to preserve the win.

Concordia will be striving to win their fourth straight QWIHL title and, as expected, they will be facing CEGEP St. Laurent, which finished first in the QWIHL .

"The players are up for this series, and by the way we played against McGill this week, we are going to be the team to beat," said Stinger head coach Les Lawton. "We split the season series against them and showed them that we're able to stop their potent offense. "

Ron Rogers' Top Ten List

(from the home office in Summerside, P.E.I.)

Top Ten most often-heard questions at the Albertville Olympics

10. Kurt, what happened?
9. Is there anyone you want to say hello to back home?
8. Where's the interpreter?
7. What are the judges watching?
6. What was the ref watching?
5. Did the Soviets boycott again?
4. What the hell's a luge anyway?
3. You 'did it' *before* the race?
2. Hey Eric, what's French for 'endorsement?'
1. Is Brian Williams still on?

ANSWERS

1. #15. Richard changed to #9 after the birth of his daughter, who weighed nine pds. at birth.
2. Patrick Lebeau.
3. Bob Gainey.
4. Pat Burns.
5. Colorado Rockies.
6. Rochester Americans, American Hockey League.
7. Eddie Murray.
8. Robin Yount.
9. Jeff Reardon.
10. Bobby Bonds. Bonds had 40 steals, but just 39 homers.

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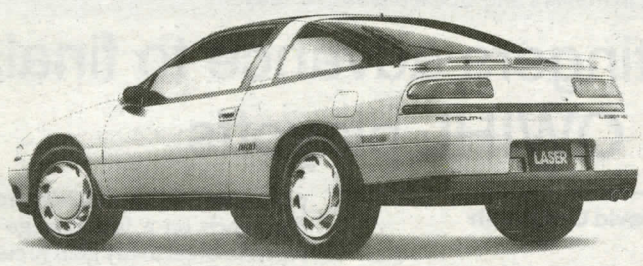

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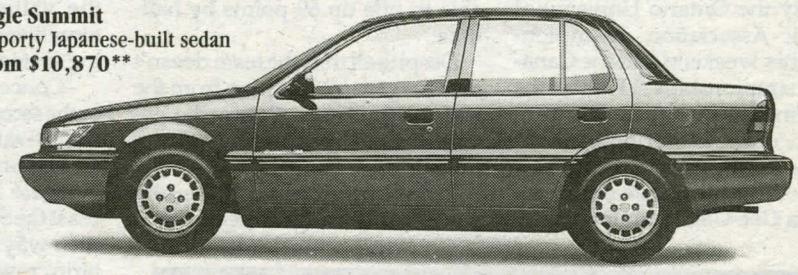

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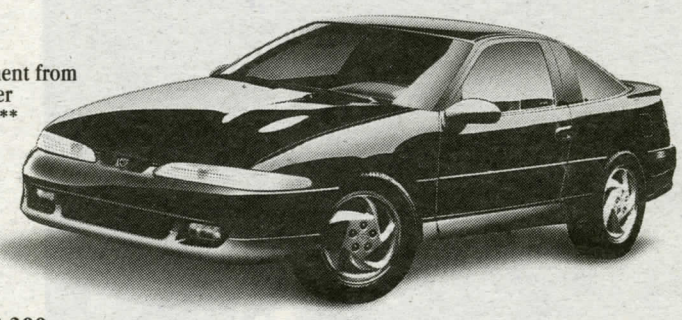

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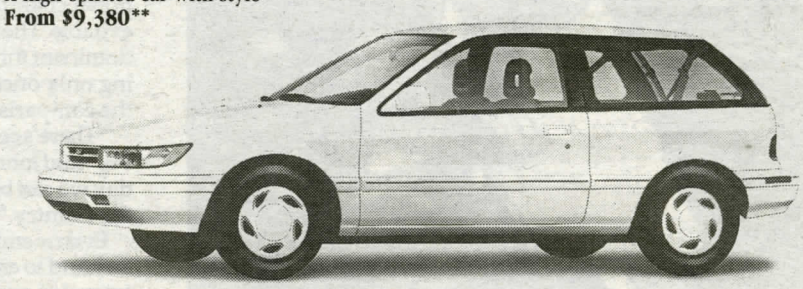

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